

Peabody Conservatory

Bassoon Audition Repertoire 2011-2012

In addition to the following excerpts, all players should prepare a selection from a solo piece, approximately 3 minutes in length, which will best demonstrate their ability.

All excerpts (except for contrabassoon) are taken from the bassoon I part to each piece.

Beethoven: Symphony No. 4	Mvmt. II: Pickup to m.60 through m.61 Mvmt. IV: m.184 through downbeat of m.189
Beethoven: Symphony No. 7	Mvmt. II: mm.149-183
Brahms: Symphony No. 3	Mvmt. I: Pickups to m.24 through m.35 Pickups to m.65 through 3 rd beat of m.69 mm.89-103 Mvmt. III: mm.121-142 Mvmt. IV: mm.1-17
R. Strauss: Ein Heldenleben	#86 to #87
R. Strauss: Till Eulenspiegel	6 before #32 through 8 after #33
Tchaikovsky: Symphony No. 6	Mvmt. I: mm.1-12 mm.102-129

Contrabassoon

Brahms: Symphony No. 3	Mvmt. I: mm.113-120 Mvmt. IV: mm.20-28 mm.81-105 mm.240-247
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BASSOON

Beethoven: Symphony #4, II. mov.

53 *sf sf sf p* **D** 4 *p* 1

IV. mov.

104 *p dolce* Solo *p* *f* *f*

Beethoven: Symphony #7, II. mov.

139 *p* *cresc. - f sf* *ff* *p dolce* **E**

153

165

176 *cresc. - - - - - dimin.* **F** 22

BRASS: Symphony #3, I. mov.

23 **B** *p dolce* *p dolce* *p* 1

29 *f* *fag. II*

34 *pp* *mezza voce* *p grazioso* *pp*

Bassoon I

Fag. II

Fag. II

61 *mf legg.* *cresc.* *f* *ff*

65

68 *f* *rit.* 1.

71 *piu f* *ff* 2.

76 *f* *espr.* *f* **E** (d)

82

89 *f* *f* *dim.* **F**

94 *p* *dim.* *Solo* *pp*

101 *p* *p* *pp sempre* *rit.* **G** **H** Un poco sostenuto

114 *dolce* *cresc.*

120 *f* *f* **I** *sim.* *p* **Tempo I**

130 *f* *marc.* *espr.* *p*

III *M.T.*

Bassoon I

Viol. I **E**

76 *p* *p* 4

Viol. I Solo **F** Hr. I

91 *p* *lunga* 7

108 *p* 5

G

120 *dolce* *ppis* *dolce* *esp*

129 *dim.* *dolce*

H

135 *p dim.* *p*

143 *p* **I** *esp*

153 *f* *p*

IV *M.T.* Allegro

p e sotto voce

168 *dim.* *p mezza voce*

A 1 3

176 *pp* *pp*

21 3 3 3 1

STRAUSS: "Ein Heldenleben"

Musical score for Strauss' "Ein Heldenleben". The score is written in bass clef with a key signature of two flats. It features two staves. The first staff begins with a dynamic marking of *mf dim.* and includes a triplet of eighth notes. The tempo is marked "Sehr ruhig." (Very calm). A first ending bracket covers measures 86 and 87, with a dynamic marking of *pp* (pizzicato) and the instruction "(zart ausdrucksroll)" (softly expressive roll). The second staff continues the melody and includes a dynamic marking of *dim.* at the end.

STRAUSS: "Till Eulenspiengels lustige Streiche"

Musical score for Strauss' "Till Eulenspiengels lustige Streiche". The score is written in bass clef with a key signature of two flats. It features three staves. The first staff begins with a dynamic marking of *ff* (fortissimo) and includes a triplet of eighth notes. The second staff continues the melody and includes a dynamic marking of *mf* (mezzo-forte). The third staff continues the melody and includes a dynamic marking of *pp* (pianissimo). The score includes various dynamic markings such as *ff*, *mf*, *pp*, *fp*, and *ff*, and includes a first ending bracket covering measures 34 and 35.

ТРАМОНСОН: Симфония #6, I мв.

Musical score for Tromsøen's "Symphony #6, I movement". The score is written in bass clef with a key signature of two sharps. It features two staves. The first staff begins with the tempo marking "Adagio Solo" and the instrument "Kb." (Kbass). The dynamic markings are *pp*, *p*, *mp*, *sf*, and *p*. The second staff continues the melody and includes a dynamic marking of *p* and *mf*. The score includes various dynamic markings such as *pp*, *p*, *mp*, *sf*, and *p*.

Symphony No. 3

(F Major)

Contra Bassoon

Johannes Brahms, Op. 90

Allegro con brio

Fag. I

7 *sf sf sf sf cresc.*

12 *sf sf*

38 *Fag. I* *Fag. I* *Fag. I II*

71 *1.* *2.* *Fag. I*

93 *3.* *Fag. I*

105 *poco rit.* *Un poco sostenuto* *pp sempre* *rit.*

114 *dolce* *cresc.*

120 *1.* *marc.* *espr*

132 *1.* *Fag. I*

150 *4.* *2.* *Ob. I* *8.* *Fag. I* *10.*

178 *L* *6.*

Contra Bassoon

194 *f* *sim* *sf sf ff cresc*

201 *tf* *espr* **16** *pizz.* *K.B.* *p<>*

M

Andante und Poco Allegretto tacet

Allegro *Fag. I II* **13** **A** *Pos. III* *Fag. I* *pp*

23 **B** *f*

36 *f* *cresc.*

46 **C** **10** **D** **4** *Fag.*

67 **E** *ff*

78 *ff*

87 **F** *sf sf sf sf sf*

94 *sf sf* *sim* *pesante*

102 **G** **27** *Fl. I* **H** **8**

146 *Viol. I* *Fag.* **I** *bon marc.*

Contra Bassoon

158 *più f sempre* *cresc*

167 *ff* *cresc ff* **K**

176 *sf sf*

183

191 **L** 12 *Fag. I* *ff*

215 **M** *ff* *mf*

225 *sf sf sf sf*

233 *sf sf sf sf sf sf sf sf*

240 **N** *fff* *sf sf sf sf*

246 *f* **O** 5 *Ob. I* *Un poco sostenuto*

271 *Pos. III* **P** *dolce*

287 *f* *p* *f* **11** *Pk.* *pp*